

Abstract:

In recent discourses, **fluidity** seems to be widely used as the leading metaphor to characterized **reality and contemporary social phenomenon** (finance, work, information, gender, identity...). How is this metaphor translated in **visual media** and furthermore, how can recording processes based on **stillness and fragmentation** record or represent such fluidity?

Within this particular context, the research aims at questioning both **the role and the legitimacy of photographic and cinematographic systems to record and represent the fluid characteristic of reality.**

research objectives:

- to explore the **potential of shutterless and strip-photography techniques** to record and represent the hypothetical fluidity of reality.
- to propose a **photo-filmic gesture** (the circularity, synchronism, emphasis on movement...) as an alternative to traditional photographic & cinematographic gestures – unthinking & unlearning embodied techniques + how and what do we learn through photographing + bridging categories (photo+film)
- to draft a comparative analysis of analog strip-photography and digital one
- to critically reflect on the potential and the limitations of photographic techniques to capture the embodied, affective, rhythmic and sensorial richness of lived phenomenon + why do we need to stop/fix/categorise to understand.
- Searching for alternative ways of recording and representing that could provide support to overcome contemporary global/local challenges.
- Strip-photography as a recording procedure / qualitative method / Audio-visual materials for social studies?

research processes: A dialogue between **THEORY x PRACTICAL EXPERIMENTATION**

Sub Fields:

**Film & Photography Studies**

**Theory of Cinema**

**Theory of photography**

**Apparatus theory**

**The question of Time in physic, philosophy, sociology and anthropology**

**Sociology & Anthropology of techniques / body**

**Neuroscience & Psychology: Contemporary theories of perception**

A brief description of what I do:

*I build shutterless cameras to bypass sequential frame-by-frame recording and document reality using an uninterrupted flow of light. The world appears melted together, in a single image that shifts in time.*

## **WHAT DO YOU WANT TO MAKE?**

An audiovisual work made out of strip-photography. The final work should be presented as a corpus of printed photographs as well as an experimental film-documentary. After further experimentations, I will define a subject on which to focus. Even if fluidity and the recording processes are inherent subjects of my work, I will try to apply the recording technique to crowded spaces, public strikes or riots. (i.e Farmers demonstrations in Den Haag, Climate Strike in Den Haag, Hong Kong Protest)

## **HOW DO YOU PLAN TO MAKE IT?**

In my practice I build shutterless cameras to bypass sequential frame-by-frame recording and document reality using an uninterrupted flow of light

I planned to hack a professional medium format camera: Mamiya RB67. The camera is fully mechanical and possess very high-quality optics. To limit the costs of the project I thought of the smallest step I could take to realize my images. Instead of building a complete camera, I am replacing a very small part of the film back. Drawing on my past experiment, I am replacing the rewinding crank by a circular one, to allow a circular and continuous gesture.

I ordered and received the part, so I should be able to start this week. I will apply the technique on different subjects and scales.

Once the film rolls are developed, I will scan them at a very high resolution to:

- 1- print them at very large size (1,1m X 14m)
- 2- use the digital image to create a 4k Animation, the visual base of the film

While this is about refining the technique and establishing a methodology, I would like to include sound in the project. I would like to approach sound in two different ways:

- 1- Work with concrete music composer/musician
- 2- Record my own sound, using live recording (during the shoot) or optical recording (using the image as a partition). The latter will ground the project even more in the experimental cinema tradition.

I am interested on how sound can translate emotions and duration compare to the images I produce. Time and Space – Image and Sound.

I also would like to develop a qualitative approach to my research by conducting interviews with specialists on perception, strip-photography...

### **WHAT IS YOUR TIMETABLE?**

04.10.2019 Having the camera hacked

15.10.2019 Having First Images

27.10.2019 Screening Abiding (2019) at Jihlava IDFF + Q&A + Conference on the distribution of Experimental Cinema

Reflecting on my experience and feedbacks from the festival – Update directions

03.11.2019 Having a selection of images ready to print for the exhibition

14.11.2019 Opening of our Exhibition Space (With Felix) at Hilton Rotterdam

Reflecting on my experience and feedbacks from the exhibition – Update directions

20.11.2019 Deciding on precise subject – Budget, Costs, Travel, Help?

01.12.2019 Having a draft for the Eye Researchlabs 2020

01.02.2019 Delivering Tester of AV work ready for the Eye research labs 2020  
Include feedbacks from Eye research labs to define final work

14.02.2019 Having a draft for final project

Making sure thesis is up to date with project development -

01.06.2019 First Version of final project

## WHY ?

### PREVIOUS PRACTICE

Direct continuity research from last year / Experiments /

### Bibliography 2018 + 2019

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